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ABSTRACT

This guide offers suggestions and lists resources that are of aid in telling stories in which children can actively participate. Five types of participation stories are discussed: (1) stories in which children participate verbally; (2) stories in which children respond to story cues with appropriate actions; (3) song stories in which children sing and perform actions mentioned in the songs; (4) stories for which the storyteller completes an arts and crafts project while telling the story or which lead to an art activity for children; and (5) holiday-related stories. For each type of story, the guide offers a sample story and lists a number of suggested story books, indicating how a storyteller can make use of each one. Also provided are a discussion of the value of participation stories, general suggestions for their use, and a bibliography of relevant professional materials. (GT)

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# HELP TELL THE STORY

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Some stories are like delicate confections, frosty with sugar and glaze, behind a baker's window. They are meant to be admired while they are looked at and they are so delightful one can hardly bear to eat them.

But other stories are like hearty meat and potatoes. They are bursting with thick flavor meant to be eaten with big bites, even swallowed whole. These stories are so irresistable that not only the storyteller but also the audience is obliged to share in the telling.

These are participation stories, so common they are often overlooked as part of children's literature, but, like meat and potatoes, they are the stuff and substance of a literary diet.

And it doesn't take a gourmet chef to concoct a masterful tale. These stories are easily learned, especially for a hesitant children's programmer. There's a great deal of satisfaction in being able to communicate a story or poem to an audience unfamiliar with it at the beginning, but able and willing to share it aloud with you by the end. A participation story can charm a volatile child into absorbed attention or it can prick a placid child right out of his shyness. And as a means of making children at ease in an unfamiliar setting, there's nothing better than a story familiar enough to join in on. Besides that, the chants and refrains have a rhythm and wording that are flexible enough to encourage originality and creative expression while still preserving the flavor of the traditional. Participation stories make a refreshing change of pace for a program solidly built on children's listening to a story being read aloud, too. Most require few props, if any. The ingredients are the children themselves.

There are several varieties of participation stories to be found. There are stories where children chime in verbally, or act the parts, or sing a refrain. There are participation stories for certain times of year or stories whose charm lies in a simultaneous paper craft or a special focal point, such as a hat or stuffed toy. So you will find that the participation stories in this booklet are divided into five sections. Children help tell the story with voice, with movement, with song, with arts and crafts and on a holiday. Each section has a sample of that type of participation story, a bibliography or list or others of that type and suggestions for using them. You will also find a bibliography of professional materials available either in your own collections or through interlibrary loan from regional networks and the state library.

The committee members of the Children's Service Round Table who prepared this booklet do have some suggestions for their use:

know your story thoroughly and follow the rules of thumb for all good storytellers

know your audience—their attention spans, interests, maturity

be flexible and willing to shorten or enlarge your style of storytelling, depending upon your audience's reactions

carefully consider the physical arrangement—availability of floor space, necessary props, etc.

have a dress rehearsal to be sure you are ready and have not forgotten anything

you may need a helper if working with younger children

Go ahead and learn a few participation stories and try them out. Soon you'll be including them in your plans for children's programs. They are, after all, stories you can really sink your teeth into!

Patt Behler/Charlaine Ezell/Pat Kern/Mary Anne Marshall/Anitra Steele

Committee on Participation Stories for Missouri Library Association—
Children's Services Round Table— - - - - - - - - - - - - - - - -1977

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## HELP TELL A STORY . . .

## WITH VOICE

The simplest form of participation by children in helping with a story is by voice. Whether they repeat the words of an old favorite, or learn a new one during a program, they get that special feeling of accomplishment plus self-satisfaction for knowing that the story is richer by their participation. If they desire to participate beyond merely repeating words and phrases that they have learned, there are many books whose very format requires the child listening to supply answers to questions raised directly by the text or by the storyteller. Whichever type is used a special bond can be developed.

DRUMMER HOFF is probably one of the best examples of a story children learn by heart after one or two readings. When you read it for the first time, let the children join in the refrain, "Drummer Hoff fired it off." Soon they'll be adding the refrain for each character as you go along. At the end, they'll also love to make the noise for the cannon exploding. Most of the books with this type of participation are self-explanatory, so begin!

ANIMALS SHOULD DEFINITELY NOT WEAR CLOTHING by Judith Barrett. Atheneum, 1970.
Children can identify the animal and why that particular animal has trouble with that article of clothing.

IS THIS MY DINNER? by Irma Black. Whitman, 1972 .
Children guess what animal eats the food described in verse and at the end they can tell what foods they eat beyond the items pictured.

I KNOW AN OLD LADY by Rose Bonne. Rand McNally, 1961.
A classic example of a book that lends itself to children repeating all of the words as you read along.

AT MARY BLOOM'S by Aliki Brandenberg. Morrow, 1976.
Children can participate in story by telling what the various animals are and once they know what each does, repeating that with the storyteller.

THE IMPORTANT BOOK by Margaret Wise Brown. Harper, 1949.
Ordinarily participation with this title comes when it is presented the second time with a group of children. Upon seeing the illustrations the children recall the "important things" about the objects pictured.

SUMMER NOISY BOOK by Margaret Wise Brown. Harper, 1951. (And other "Noisy Books" by same author.)
Young children enjoy guessing what is making the noise as they respond to the text as it questions, "What was that?" When the page is turned the question is answered with an illustration.

EVERYONE HAS A NAME by Richard Browner. Walck, 1961.
This book may be used as a guessing game by covering the right hand page and reading the text on the left.

HAVE YOU SEEN MY CAT? by Eric Carle. Watts, 1973.
After identifying the kinds of cats in the flyleaf and where they live, read the book, letting the children identify by name, place, etc., what kind of cat it is.

THE VERY HUNGRY CATERPILLER by Eric Carle. World, 1970.
A good story in large format designed to involve children in counting, naming objects, colors and the days of the week.

"The Mouther Family" From DO IT YOURSELF by Bernice Carlson, p. 68 & 69, Abingdon, 1952.
In this story a candle should be lighted and the storyteller should demonstrate the way the various characters speak. As the story is told the children blow on cue in the way each character would blow in attempting to blow out the candle.

"Wally, Wally, the Car Who Could Toot" From PLAY ACTIVITIES FOR THE RETARDED CHILD, by Bernice Carlson, p. 58 & 59. Abingdon, 1961.
This story allows children to participate on cue from the storyteller and can be varied to include animal sounds. The story can be adapted to specific groups of children or story themes.

MOTHER MOTHER I FEEL SICK, SEND FOR THE DOCTOR, QUICK, QUICK, QUICK. Parents's, 1966.
By Remy Charlip
The children can guess what's coming out of his stomach before you turn the page to show them.

"Cheese, Peas, and Chocolate Pudding" From USING LITERATURE WITH CHILDREN, pp. 35-37, by Betty Coody. Wm. C. Brown, 1973.
When this story is told the children may join in (each time the storyteller pauses) and repeat the refrain "cheese, peas, and chocolate pudding."

"Talk" from THE COW-TAIL SWITCH AND OTHER WEST AFRICAN STORIES by Harold Courlander and George Herzog. Holt, 1947.
Have what each says in the story written on strips of paper in big letters; on back have name of character: Yam, Dog, Palm Tree, Stone, Fish Trap, Bundle of Cloth, River, Stool. During telling, let each reader stand and insert his/her comment each time name is mentioned. It's special fun with a visiting class to have their teacher take one of the parts!

IT DOES NOT SAY MEOW AND OTHER ANIMAL RIDDLE RHYMES by Beatrice De Regniers. Seabury, 1972.
Children guess what animal it is after they hear rhymes that contain facts about the animal.

TALKING WITHOUT WORDS (I CAN, CAN YOU?) by Marie Hall Ets. Viking, 1968.
To involve children in this book the storyteller should pantomime the actions instead of using the book and pictures. This provides a good exercise in body language with the children guessing the message. (It is not necessary to use every page—only those most easily done.)

ALPHABET TALE by Jan Garten. Random, 1964.
Another guessing game. On each double-spread the tip of an animal's tail is visible. All children love to guess what turning the page will reveal.

WHAT'S YOUR NAME? by Zhenya Gay. Viking, 1955.
A naming game which on the last page invites each child to give his or her name. A good book to begin a pre-school series.

ROBERT THE ROSE HORSE by Joan Heilbroner. Random, 1962.
Children will love to join in whenever Robert sneezes "Kerchoo!"

GOOD–NIGHT, OWL! by Pat Hutchins. Macmillan, 1972.
The noise that each animal makes to keep Owl awake can be made by the children.

ROSIE'S WALK by Pat Hutchins. Macmillan, 1972.
Children participate vocally by filling in words for action on pages without text.

WHAT DO YOU DO, DEAR? by Sesyle Joslin. W. R. Scott, 1961.
A manners book to which children can respond.

TOO FUNNY FOR WORDS: GESTURE JOKES FOR CHILDREN by Charles Keller. Prentice-Hall, 1973.
Body language riddles which may be used with book or acted out by storyteller and children.

THE RAINBOW BOOK OF AMERICAN FOLK TALES AND LEGENDS by Maria Leach. World, 1958.

NOODLES, NITWITS and NUMBSKULLS by Maria Leach. World, 1961.

TOO MUCH NOISE, by Ann McGovern. Houghton, 1967.
Each child may be given a paper cut-out of one of the animals. As the story is told the child can contribute the sound for the animal he or she holds. (Let them decide on the sound themselves.)

TEN BEARS IN MY BED: A GOODNIGHT COUNTDOWN by Stanley Mack. Pantheon, 1974.
All children join in on the "roll-over" phrase and this becomes a hilarious participation story.

ONE SNAIL AND ME by Emilie W. McLeod. Little, 1961.
Children can help count the animals pictured and help repeat the cumulative list.

ABC: AN ALPHABET BOOK by Thomas Mathiesen. Platt & Munk, 1966.
A good naming book for three and four year olds. The children will also shout out the letters.

THINGS TO SEE by Thomas Mathiesen. Platt & Munk, 1963.
Familiar objects that preschoolers will enjoy "shouting out" at concept programs.

HI, ALL YOU RABBITS by Carl Memiing. Parents, 1970.
As you ask "What do you do?" for each animal, let children respond with things the animal does, sounds he makes, etc., and then read the rhyme which the children can also repeat.

"The Little Old Lady" From THE DAY CAMP PROGRAM BOOK by W. Musselman. Association Press, 1963.
This is a make-a-noise story which gets each child involved. Each character in the story requires an identifiable sound which should be rehearsed before the leader tells the story. Each time a character is mentioned one child or a group of children must make the proper animal sound. In the end all participate together in a "chorus".

The picture book THE LITTLE WOMAN WANTED NOISE by Val Teal, McNally, 1943, provides the same story.

WHO TOOK THE FARMER'S HAT? by Joan Nodset. Harper, 1963.
Children can help by identifying the animal being asked the question and by answering "no" for each animal.

OLD MOTHER HUBBARD AND HER DOG by Joan Nodset. Illustrated by Evaline Ness. Holt, 1972.
Children can read along out loud or feed the punch word in to rhyme with the verse--wig, etc.

OVER IN THE MEADOW by Joan Nodset. Illustrated by Ezra Jack Keats. Four Winds, 1971.
Children can identify the animals and then help repeat the verses about the actions or sounds of the animals.

PIERRE THE MUSKRAT by Jane Oliver. Walck, 1972.
Children participate by identifying various animals on the pages and filling in the words for the action on pages with no text.

A BONE FOR BREAKFAST by Donna Lugg Pape. Illustrated by Bill Morrison. Garrard, 1974.
Children participate by telling what they ate for breakfast and if they had a choice or the option to refuse.

WHO SAID MEOW? by Maria Polushkin. Crown, 1975.
As puppy searches for the animal who says "meow" the children can supply the right sound for the animal pictured. They may also tell where the cat is hidden throughout the story.

"The King With the Terrible Temper" From RECREATION FOR THE PHYSICALLY HANDICAPPED. by Janet Pomeroy, p. 194 & 195. Macmillan, 1968.
This is a story where participants can be divided into five groups. Each group makes the appropriate response when the key word is given by the storyteller.

WHO, SAID SUE, SAID WHO? by Ellen Raskin. Atheneum, 1973.
Children can, in the beginning, guess who makes the sound and then as story progresses and repeats, they can also supply the sounds themselves. The surprise must be searched for on the last double-spread.

ONE MONDAY MORNING by Uri Shulevitz. Scribner, 1967.
When reading the story, children can be encouraged to repeat with you the names of all the visitors. Another possibility is to allow the children to tell where the boy is when he's not at home.

WHAT DO I SAY by Norma Simon. Whitman, 1967.
The text should be covered in this book so the children will see only the illustrations and can participate by supplying what the picture and question suggests.

I'M GOING ON A BEAR HUNT by Sandra Sivulich. Dutton, 1973.
Once children are familiar with actions suitable to words they can repeat words and act out going on a bear hunt, standing in place.

"Johnny Finds A Star In An Apple" From AIDE IN EARLY CHILDHOOD EDUCATION by Vivian Todd, p. 63-64. Macmillan, c1973.
This story can be used to build the concept of "in", "on" and "middle". The storyteller uses an apple and cuts it so the children can see for themselves the star in the middle of the apple. Children can eat apple slices later.

PUZZLES by Brian Wildsmith. Watts, 1970.
Direct participating is required of children by the format of this book—they answer the question on each page. Often I change the question "How many animals can you see?. . . . to "Which is your favorite animal on this page?"

HUSH LITTLE BABY by Margot Zemach. Dutton, 1976.
Another old favorite with new illustrations that allows children to read along out loud.

## HELP TELL A STORY . . . WITH MOVEMENT

Participation stories make it fun for a child to listen, so of course the child wants to be attentive. In these stories the child responds to be certain cue in the story with an action, or series of actions. The children may respond individually or may be divided into groups for response. In some cases the response is prescribed; in others the child is invited to improvise. When used with very young children it is usually wise to practice the actions before attempting to combine actions and story. Participation with movement gives the children an opportunity to move about and relaxes them for further quiet stories. It is important for the storyteller to be able to tell the story and be free to direct the responses.

SAMPLE

### THE FIDGIT FAMILY

CHARACTERS

| | | | | | |
|---|---|---|---|---|---|
| 1. | Pa Fidgit | 6. | Sammie | 11. | Old Moll |
| 2. | Ma Fidgit | 7. | Maggie | 12. | Old Doll |
| 3. | Grandpa Fidgit | 8. | Bridgit | 13. | Wagon |
| 4. | Grandma Fidgit | 9. | The Twins | 14. | Pocketbook |
| 5. | Johnnie | 10. | Baby | 15. | House |

Instructions: Name each person, (you may give them a card) one of the characters. (If less than 15 people, a person can be more than one character—if more than 15, reassign characters, such as have two sets of twins, two pocketbooks, etc.) As each name is called in the story, the person rises, turns around, and sits down again. When "Fidgit Family" is mentioned everyone gets up, turns, etc.

Story:

Once upon a time there was a Fidgit family. There was Pa Fidgit, Ma Fidgit, Johnnie Fidgit, Maggie Fidgit, Bridgit Fidgit and Sammie Fidgit, the twins and Baby Fidgit.

One day, Pa Fidgit said to Ma Fidgit, "Suppose we hitch Old Moll and Old Doll to the wagon and spend the day at Grandpa and Grandma Fidgits. Ma Fidgit said, "All right." She would get Johnnie and Sammie and Maggie and Bridgit and the Twins and Baby Fidgit all ready while Pa Fidgit hitched Old Doll and Old Moll to the wagon, so all could go to Grandpa and Grandma's House.

So, Pa Fidgit drove the wagon with Old Doll and Old Moll around to the front of the house, and Johnnie and Sammie and Maggie and Bridgit and the twins all ran out to the wagon to get in. Then, Ma Fidgit came out with the baby and got into the Wagon. So Pa Fidgit started up Old Doll and Old Moll and the wagon and away they all went to the house of Grandpa and Grandma Fidgit. But in the rush Ma Fidgit forgot her pocketbook, so Pa Fidgit stopped Old Doll and Old Moll and the wagon and ran back into the house to hunt Ma Fidgit's pocketbook. They soon found Ma Fidgit's pocketbook and ran and got into the wagon. Pa Fidgit started Old Doll and Old Moll and the wagon so fast that the Twins fell out of the wagon, and Maggie and Bridgit Fidgit screamed and Ma Fidgit yelled and the Baby cried and Pa Fidgit stopped Old Moll and Old Doll and the wagon and sent Sammie and Johnnie back where the Twins were sitting beside the house. Sammie and Johnny made the Twins run and get into the wagon. So Pa Fidgit started Old Doll and Old Moll and the wagon again and they were on their way to Grandpa and Grandma Fidgit's house.

When they got there Sammie and Johnnie and Maggie and Bridgit Fidgit and the Twins all jumped out of the wagon and Ma Fidgit with Baby Fidgit on one arm and the pocketbook on the other got out and there was

Grandpa and Grandma Fidgit running from the house to greet them. Grandpa Fidgit helped Pa Fidgit unhitch Old Doll and Old Moll from the wagon. Then Ma Fidgit went with Grandma Fidgit up the walk to the house carrying Baby Fidgit and the pocketbook, and there was Sammie and Johnnie and Maggie and Bridgit Fidgit running up to the house with the Twins bringing up the rear.

So, when Grandpa and Pa Fidgit came from unhitching Old Doll and Old Moll from the wagon, Grandma Fidgit had dinner ready, and the whole Fidgit family had a wonderful time at dinner at Grandpa and Grandma Fidgit's house. That was the end of a perfect day for the Fidgit Family.

"The Spaceman in the Rocket Ship" from LISTEN AND HELP TELL A STORY by Bernice Wells Carlson. Abingdon, 1965.
It is important for the storyteller to go through all these motions as the story is told. Children delight in seeing an adult all "cramped up in the rocket ship". This is a sure favorite with 4-7 year olds.

"The Leopard's Daughter" from WITH A DEEP SEA SMILE by Virginia Tashjian. Little Brown, 1974.
Children can join in "the dance of war" and the "dance of peace". They can also throw the spear and count as the storyteller relates this African folk tale.

HARRIET GOES TO THE CIRCUS by Betsy and Guilio Maestro. Crown, 1977.
A different numbers-concept book. To participate the children can line up in order - first, second, etc. to ten when they have heard the story using the picture book. When the line is reversed the children's order is reversed. When the children form a circle then there is no first or last.

I'M GOING ON A BEAR HUNT by Sandra Stroner Sivulich. Dutton, 1973.
Good for story hour, but also the perfect answer for the child who wants to "play" story hour with younger children. The actions are printed in a second color in the text.

KLIPPITY KLOP by Ed Emberley. Little, Brown. 1974.
Similar to "Going on a Bear Hunt", bur this is a Dragon Hunt and the children will love it.

SHADOWPLAY by George Mendoza. Holt, Rhinehart and Winston, 1974.
Requires a directed light and a darkened room plus screen or light-colored wall. Select several of the more simple shadows to demonstrate. Then let the children practice them on the screen.

THIS IS THE WAY THE ANIMALS WALK by Louise Woodcock. Hale, 1955.
This takes a little room, but children enjoy trying out the several ways of walking. They may participate in one group or may be divided into smaller groups and assigned the various animals and encouraged to improvise the movement.

ROAR AND MORE by Karla Kuskin. Harper, 1956.
Let the children react to the poetry describing the noise each animal might make. When the page is turned the typography may also lend suggestions. Let the giraffe be a surprise.

ONE MONDAY MORNING by Uri Shulevitz. Scribner, 1967.
After the children are familiar with the story, let individual children be the Prince, King, etc. and stand up when that name is read. You could also pass out cards that have the names and identifying pictures for each character.

"Mr. Left and Mrs. Right" from THE AIDE IN EARLY CHILDHOOD EDUCATION by V. Todd. Macmillan, 1973, p. 203-204.
This story is told with appropriate gestures of right and left hands which the children will want to make. When facing the group the storyteller should be careful to use the opposite hand to the one he or she is saying.

"Little Rabbit Foo Foo" from RING A RING O'ROSES; STORIES GAMES AND FINGER PLAYS FOR PRE–SCHOOL CHILDREN by Children's Community Service Department, Flint Michigan Public Library. 1971.
This is a real "oldie" in which children can participate with both words and actions. Actions are not given but each storyteller improvises from the words. The children should join in on the "Oh, what a beautiful morning, I think I'll take a walk, I really shouldn't, I really, really shouldn't, but I will" each time it repeats.

FRANCES FACE MAKER by William Cole. C&World, 1972.
Using a variety of facial expressions to match her emotions, Frances illustrates anger, fear, surprise, etc. A good introduction to body language or feelings.

THE SAD STORY OF THE LITTLE BLUEBIRD AND THE HUNGRY CAT by Edna Preston. Four Winds, 1975.
Children will love to participate in the telling of this wise bird who hops, skips, jumps and flys away from a hungry cat.

GREAT BIG ENORMOUS TURNIP by Helen Oxenbury. Watts, 1968.
When children are seated on the floor for storyhour they can participate by acting out the motions of the various characters as the story progresses.

THREE BILLY GOATS GRUFF by Paul Galdone. Seabury, 1973.
An old standby with everyone wanting to "be" the troll.

MR. GUMPY'S OUTING by John Burningham. Holt, Rinehart and Winston, 1971.
As a "warm-up" show the children (pre-school) what can be done with a broom–how it can be a witch's broom, a horse with paper eyes, or a canoe paddle. Then, tell the story once; take volunteer actors from the audience, and together act out the story with the children forming a line as if in a boat behind the storyteller. Use the broom as a punting pole. The children most enjoy the moment when the boat tips over and they fall in the water/on the floor.
For variety, before this story begins ask the children what vehicle they would use if they were going on an outing. Have them all act out their choice. Some ride bikes, drive cars, ride horses, fly planes, etc.

"The Morgage Is Due" (sometimes known as "You Must Pay the Rent") from THE PARTY GAME BOOK by Margaret Mulac. Harper, 1951. For this story the group (it may be quite large) is divided into three sections representing the Villain, Sweet Young Thing, and the Hero. Each child is given a small, crisp paper napkin which is opened out and gathered through the middle with fingers to form a bow. As the story is told the napkin is held under the nose as a mustach when the villain speaks; as a hair bow when the S.Y.T. speaks and as a bow tie for the Hero. There are several versions of this story some of which involve more repetition of the lines.

WHY COWBOYS SING IN TEXAS by LeGrand. Abingdon, 1950.
Before using this story give a little background on cowboy life telling among other things how cowboys dress (chaps), and about cowboys' greatest fear, (stampede). Tell the children that when the word "stampede" occurs in story they are to hit their legs with their hands, and when "Slim Jim Bean" occurs everybody Stops because Slim Jim Bean is the greatest cowboy in Texas. You may wish to cut the story to shorten it a bit.
You may also want to make 2 x 2 cards and let the children identify brands. A demonstration of rope twirling with a few extra lasso ropes for the children will also be popular.

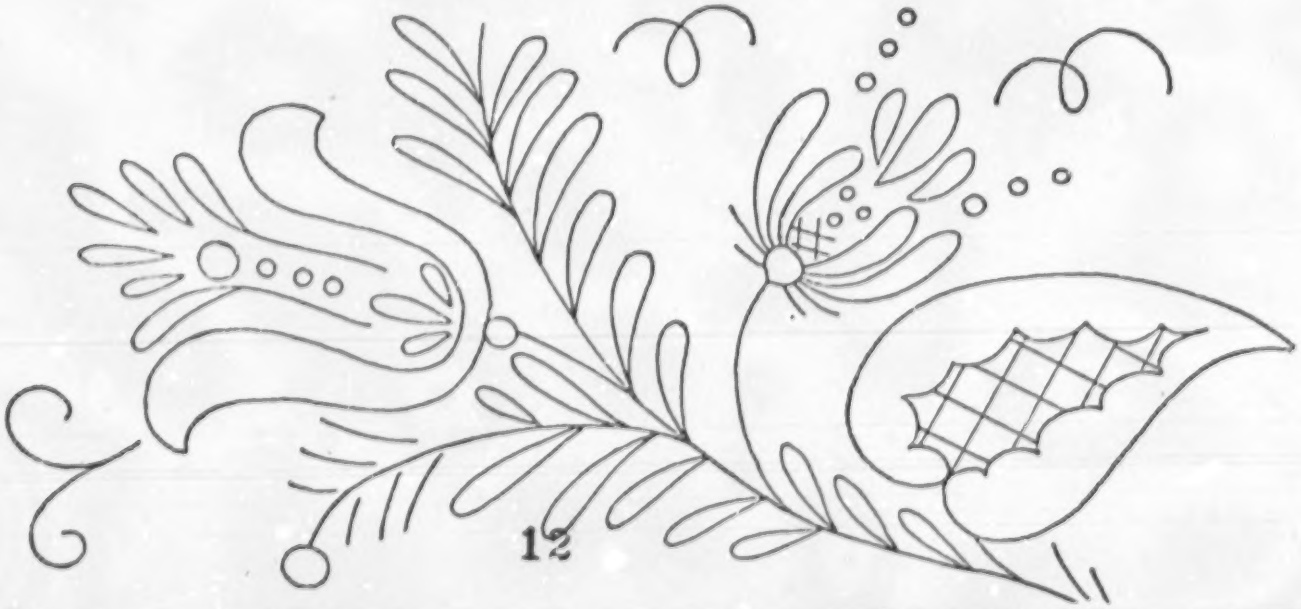
HANDTALK: AN ABC OF FINGER SPELLING AND SIGN LANGUAGE. Parents, [illegible].4.
Use the pictures in the book or demonstrate without book. Children will enjoy learning several signs from the alphabet and for simple words and phrases. Don't fail to teach them how to sign "I love you." It is good to hand out a sheet with the signed alphabet for each child to take home.
Indian sign language fits well with this book. Teach the children some of the Indian signs that are related to "signed" English so that they can see the development of this method of communicating.

"Johnny Finds a Star in an Apple" from THE AIDE IN EARLY CHILDHOOD EDUCATION by Vivian Todd. Macmillan, 1973.
The storyteller should have a shiny red apple and a knife to cut it with so that as the story is told the children are able to see for themselves the star in the middle. Then all participate by eating slices of the apple.

"The Crooked Mouth Family" from PRE–SCHOOL STORY HOUR by V. Moore. Scarecrow, 1972.
There are many versions of this action story. To participate, the children hold their mouths in twisted position and blow. If the storyteller wished, a candle may be lighted before the story begins and be used as a prop.

MEXICALI SOUP by Kathryn Hitte and William D. Hayes, illus. by Anne Rockwell. Parents Magazine Press, 1970.
Let children play the parts of the children, Maria, Antonio, Juan, Manuel and Rosita and Papa, giving each a cutout of the ingredient they want to keep out of the soup. (Use seed packet pictures or make your own.) The storyteller could use pan, spoon, and (clay) soup bowl to pantomine soup making during telling. Be sure to follow up with a discussion of end papers.
Note: Children could make soup items beforehand as an art project.

"The Huckabuck Family and How they Raised Popcorn in Nebraska and Quit and Came Back" from ROOTABAGA STORIES by Carl Sandburg, Harcourt, n.d. and from The SANDBURG TREASURY, Harcourt, 1970. p. 145.
Using props (some cutout, some real) for - Jonas Jonas, Mama Mama, Pony Pony, yellow squashes, silver buckles, popcorn (multiple bags of popped), knife (paper), bell (for signal), ("Goodbye to the Huckabucks"), watch (large cutout), let single children, pairs and groups prepare a sound effect to go with their prop. Each time it is mentioned in the storytelling, they hop up and repeat sound effect. Some coaching by an adult beforehand may help to develop more creative sound effects; also grouping together of children will help shyer children, although not all of the group needs to participate in the actions.



"Allow yourself pleasure in song" says Ruth Crawford Seeger in her book, American Folk Songs for Children, and surely this applies to children as well as to adults. Not only the music and the words but the experience itself can live with that person forever. Keeping the rhythm playacting the parts; singing along on stanza or repetitive chorus -- all are ways to participate in the spirit of the words and music. Try some at your next program or in your classroom tomorrow --you'll probably have fun with it.

Here's one to try ...

Sing these words to the tune of the "Battle Hymn of the Republic":

Little Peter Rabbit had a flea upon his ear,
Little Peter Rabbit had a flea upon his ear,
Little Peter Rabbit had a flea upon his ear,
And he flipped it 'til it flew away!
Now: Learn these motions to the song and teach them to the audience:

LITTLE (hands show size) PETER (Hold hands like a rabbit's front paws and sit on your haunches) RABBIT (hands make ears with forefingers pointing up) HAD A FLEA (snap fingers and "hop" hand) UPON HIS EAR (make ear again),
LITTLE PETER RABBIT HAD A FLEA UPON HIS EAR (repeating actions),
LITTLE PETER RABBIT HAD A FLEA UPON HIS EAR (repeat actions),
AND HE FLIPPED IT (flip open the hand as though flipping ear) TILL IT FLEW (both hands fly to one side) AWAY.

There! Easy, wasn't it?

Here are other ideas to help you along the way to more fun with "Telling a story with music"!

"B–I–N–G–O" from WHEELS OF THE BUS GO ROUND AND ROUND by Nancy Larrick. Golden Gate, 1972, and also THE FIRESIDE BOOK OF CHILDREN'S SONGS by Marie Winn, Simon and Schuster, 1966, p. 54.
It isn't necessary for children to learn many words to enjoy this song since it repeats 6 times! Each time through a letter is omitted and clapping may be added instead, being sure to keep the rhythm.

"The Hokey-Pokey" from THE FIRESIDE BOOK OF CHILDREN'S SONGS by Marie Winn. Simon and Schuster, 1966, p. 168.
Play it the way this book says, or do this: Tie a piece of yarn on the right hand of young children and let them sing in a circle: "You put your right hand in, you put your right hand out" etc. until "you put your whole self in..."
Note: Perhaps this action song originated with a British mother who devised this method for getting her little boy to take his Saturday bath. He put himself in a part at a time until he was soon immersed!

"This Old Man" (he played one, He played knickknack on my drum, etc.) from THE FIRESIDE BOOK OF CHILDREN'S SONGS by Marie Winn. Simon and Schuster, 1966, p. 85. Also in AMERICAN FOLK SONGS FOR CHILDREN by Ruth C. Seeger. Doubleday, 1948. p. 165.
It's fun to make up actions to the verses.
On the first line of each stanza young children can hold up one finger to indicate the number being sung. On the second stanza they pantomine the place. On the third they pat out the rhythm of "Knick Knack Paddy Wack" on their knees and throw the bone at the end of the line. Go through as many stanzas as are sung.

"If You're Happy and You Know It, Clap Your Hands" from SALLY GO ROUND THE SUN by Edith Fowke, Doubleday, 1969.
Add each action: "Clap your hands"
Add each action: "Slap your sides"
Add each action: "Shout Hurray" and
Add each action: "Do all five."

WALTZING MATILDA by A.B. Paterson, Illus., 1972, Holt.
This picture book can be used with older, slower readers. Two presentors: one plays or sings the lyrics while other shows illustrations but both stop at each Australian "strange sounding" word and play the old vaudeville "what's that mean?" act together. Next time, all sing.

OVER IN THE MEADOW by John Langstaff, Harcourt, 1957.
Children can play-act the different animals and their babies. It can also be used as a counting game.
This participation story is also found in Maria Winn's The FIRESIDE BOOK OF CHILDREN'S SONGS where it suggests that it's fun to change around and invent new verses.

FROG WENT A-COURTIN' by John Langstaff. Harcourt, 1955.
As adult shows pictures and sings lyrics, children can join in for each "h m . . . h m". Later children can play-act the parts of Mr. Frog, Mistress Mouse, Uncle Rat, Miss Rat from Pumpkin Town, "a little white moth", a "big black bug", Mr. Coon, a spotted snake, a bumblebee, a nimble flea, the old gray goose, two little ants, a little ol' fly, a little chick, and the old tom cat (16) while other children sing the song with an "H m mmm...h m mmm" chorus group! Let children devise their own costumes and props.
Also found in a slightly different version in THE FIRESIDE BOOK OF CHILDREN'S SONGS p. 58. Here the big black snake swallows them all!

"Did You Ever See a Lassie (Laddie)? " from FAVORITE NURSERY SONGS by Phyllis Brown. p. 64.
One child stands in the center and does any action and the others follow while singing song. Then that child chooses another and the game goes on. Sometimes, it's the adult who leads.

"The Instrument Song" from BEST SINGING GAMES FOR CHILDREN OF ALL AGES by Edward Bley. Sterling Press, 1957.
Lots of ways to imitate the different musical instruments. Watch out! It gets complicated (but fun).

"Hickory Dickory Dock" from EVERY CHILD'S BOOK OF NURSERY SONGS selected by Donald Mitchell and arranged by Carey Blyton. Crown, 1968. Also in FAVORITE NURSERY SONGS by Phyllis Brown O'Hanian, Random House, 1956.
Lean over, swinging arm at side like pendulum to "Hickory Dickory Dock". Then standing, walk two fingers of other hand up arm (elbow to fingertips) to "the mouse ran up the clock". Clap hands on "the clock struck one". Walk fingers back down to "the mouse ran down". Lean over and swing are again to final "Hickory dickory dock".
Best for young children.

"She'll Be coming Around the Mountain" from AMERICAN FOLK SONGS FOR CHILDREN: A BOOK FOR CHILDREN, PARENTS, AND TEACHERS by Ruth Crawford Seeger. Doubleday, 1948, p. 90.
Hand out cards with following words to be spoken or acted out (or both) at the end of each stanza:

"Whoa, back!"
"Hi, Babe!"
"Cockadoodle doo!"
"Yum, Yum!"
"Snore, Snore!"
All are repeated at the end of the song. Children can stand in front of group holding cards in order so all children are reminded of words and can participate.

"The Little Pig" from AMERICAN FOLK SONGS FOR CHILDREN by Ruth C. Seeger. P. 109.
Make three life size paper masks to be held up on sticks of the old woman, the pig and the old man to cover the faces of the children. They playact the three parts while the group sings verses - then three others may interpret, etc.
(An old John Jacob Niles record of this song is good to use, too!)

"I Know An Old Lady Who Swallowed A Fly" from THE FIRESIDE BOOK OF CHILDREN'S SONGS by Marie Winn. p. 116.
Just fun to sing but it could also be used with flannelboard characters. Of course, the lady would need a huge empty stomach to begin with!

"Who Did?" from THE FIRESIDE BOOK OF CHILDREN'S SONGS by Marie Winn p. 102.
Simple question-and-answer song.

"The Muffin Man" from THE FIRESIDE BOOK OF CHILDREN'S SONGS by Maria Winn. p. 99.
Sing along both verses:
Do you know. . . etc.
Yes, I know . . . etc.
Then change to a child's name and have him or her fill in street name.

"I Bought Me a Rooster" from THE FIRESIDE BOOK OF CHILDREN'S SONGS by Maria Winn. p. 47.
Children can add appropriate animal noises in cumulative style.

"John Brown's Baby" from THE FIRESIDE BOOK OF CHILDREN'S SONGS by Maria Winn. p. 114.
Sung to the well-known tune of the "Battle Hymn of the Republic".
Usually sung as a pantomine. Sing the song all the way through first; then next time omit the word "Baby" and pantomine rocking a baby in your arms. Then successively omit "Cold", "Chest", "Rubbed", "Camphorated oil" and make appropriate gestures of a sneeze, tapping chest, rubbing chest and holding nose and making a wry face. Speed up at the end!

"Go Tell Aunt Rhody" from THE FIRESIDE BOOK OF CHILDREN'S SONGS by Maria Winn.
After learning to sing the song, let some children play the various parts of "the old gray goose", Aunt Rhody, a messenger, goslings, while others sing and clap the song.

"Six Little Ducks" from THE FIRESDIE BOOK OF CHILDREN'S SONGS p. 106.
Add counting and quack-quack-quacks at the appropriate times.

"In a Cabin In a Wood" from OMNIBUS OF FUN by Helen and Larry Eisenberg. Association Press, 1956.
Leave off one phrase each time but keep doing the motions. See p. 270 for directions.

"Down At the Station" from OMNIBUS OF FUN by Helen and Larry Eisenberg. Association Press, 1956.
Sing with appropriate gestures added. See pp. 263-264.

"John Jacob Jingleheimer Schmidt (or Smith)" from THE FIRESIDE BOOK OF CHILDREN'S SONGS by Maria Winn. Simon and Schuster, p. 125.

"John Jacob Jingleheimer Smith
Your name is my name too!
Whenever we go out, the people always shout...
John Jacob Jingleheimer Smith...
Ta-da-ta-da-ta-da-da"
Repeat the verse many times decreasing volume each time until at last only the mouth moves and no sound comes out and the last shouted out!

CRICTOR by Tomi Ungerer. Haprer, 1958.
After reading the picture book, teach the song "I'm being swallowed by a boa constrictor."

"Monkey See and Monkey Do" from SALLY GO ROUND THE SUN by Edith Fowke, Doubleday, 1969. p. 17.
The children stamp, clap and make funny faces as they sing.

"I'm a Little Teapot" from SALLY GO ROUND THE SUN by Edith Fowke. Doubleday, 1969. p. 106.
Act out teapot tipping, etc. after making one arm the handle (hand at waist) and the arm the spout (crooked at other side).

OH, A–HUNTING WE WILL GO by John Langstaff. Atheneum, 1974.
This picture book version has new verses and is dedicated to "all children who helped me make up extra verses for this folk song." Ex: 'We'll catch an armadillo and put him in a pillow" etc.

OL' DAN TUCKER by John Langstaff. Harcourt, 1963.
The favorite song of Abraham Lincoln was said to be "Ol' Dan Tucker".
Singing and clapping the chorus after each stanza helps tell the story.

"Eensy, Weensy Spider" from THE FIRESIDE BOOK OF CHILDREN'S SONGS by Maria Winn. Simon and Schuster, 1966. p. 92.
Playact the spider rhythmically walking up raised arm (elbow to hand) with index finger and thumbs; add rain and sun actions; then repeat spider's walk again.

And we all know the old familiar join-in songs
"Rock-a-bye baby"
"Pop! Goes the Weasel"
"Where's Mr. Thumbkin?"
"The Mulberry Bush"
"A Tisket, A Tasket"
"Farmer in the Dell"
"Oats, Peas, Beans and Barley Grow"
"Row, Row, Row your Boat"
"Frere Jacques"
"London Bridge"
"Jack and Jill"
"Three Blind Mice"
"Ring Around the Rosy"
"Jack Be Nimble"

All these are good to act out; tunes may be found in many songbooks.

## SOURCES TO USE FOR STORIES WITH MUSIC AND SONG

Fowke, Edith, SALLY GO ROUND THE SUN. Doubleday & Co., 1969.

Glazer, Tom, EYE WINKER, TOM TINKER, CHIN CHOPPER: FIFTY MUSICAL FINGERPLAYS. Doubleday, 1973.

Krone, Max T., ed. MUSIC ROUND THE TOWN. Follett Pub. Co., 1959.
Basically usable as classroom text but applicable to other programming.

Krone, Max T., ed. MUSIC THROUGH THE YEAR. Follett Pub. Co., 1959.
Same as above.

Krone, Max T., ed. MUSIC ROUND THE CLOCK. Follett Pub. Co., 1957.
Same as above.

Mitchell, Donald, EVERY CHILD'S BOOK OF NURSERY SONGS. Crown Pub., Inc., 1968.
English versions of well-known songs.

Ohanian, Phyllis Brown, comp., FAVORITE NURSERY SONGS. Random House, 1956.

Seeger, Ruth Crawford, AMERICAN FOLK SONGS FOR CHILDREN. Doubleday & Co., Inc. 1948.
Good introduction on use of music with children.

Wheeler, Opal, SING MOTHER GOOSE. E.P. Dutton & Co., Inc. 1945.

Winn, Marie, THE FIRESIDE BOOK OF CHILDREN'S SONGS. Simon & Schuster, 1966.
Includes suggestions for participation with many of the songs.

Winn, Marie, WHAT SHALL WE DO AND ALLEE GALLOO! Harper & Row, Pub., 1970.
How to use in acting out situations.

Zeitlin, Patty, CASTLE IN MY CITY, SONGS FOR YOUNG CHILDREN. Golden Gate Junior Books, 1968.
Illustrated by children in Watts.

## HELP TELL THE STORY . . . WITH ARTS AND CRAFTS

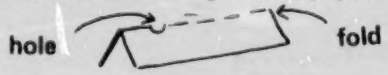
Telling stories with arts and crafts means telling stories while you draw, cut, fold, tear, add to, or subtract from some aspect of the story. These stories usually require props of some kind but really hold a child's interest in the presentation.

### DON'T GO TO THE BIG RIVER!

Props: piece of paper approximately 5 x 11 folded lengthwise
scissors

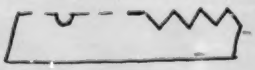
Ann was a bad little girl. She always did the opposite of what her mother told her to do. If her mother said, "Ann, pick up your toys." Ann would empty the contents of her drawers on the floor and so on. One day her mother said, "Ann, you must never, never go to the Big River." Saying "Never, Never" to Ann was like waving a red flag in front of a bull so that very next morning, off Ann went, heading for the Big River. As she walked along, humming to herself, she didn't watch where she was going and Splash! Into a big mud puddle she fell.

(Cut a small hole on the folded edge of the paper)



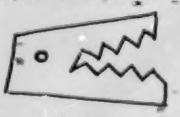

Ann didn't mind getting dirty because her mother was always telling her to stay clean so she rubbed the dirt off her face and kept on walking. On and on she walked until at least she came to a hill. Down the hill she went and up the next one. Up and down the hills Ann walked and she began to think she wasn't supposed to go to the Big River because it was so far away.

(As Ann walked up and down the hills, cut sawtooth notches in the paper, ending on a down cut.)



Finally, Ann climbed to the top of the last hill and saw the river below her. Down the hill she ran and into the water. There she splashed and played and didn't notice what was coming up behind her until almost too late. What was sneaking up on her, boys and girls?

(Unfold the paper and open the jaws that moment. The crocodile is ready to snap! )

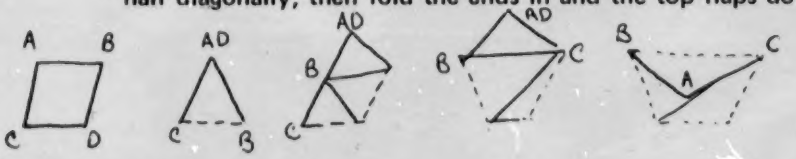


That's right, a crocodile and when Ann saw it, she screamed and turned and ran back, up and down the hills (pant, pant) down the road, through the mud puddle, splash, and back to her own house and yard. And from then on, Ann was always a very good child. She always made her bed in the morning, helped set the table for supper and did everything her mother asked her to do.

Other stories for you to try:

CAPS FOR SALE by Esphyr Slobodkina

Very easy stackable hats (caps) can be made from a square of newspaper, folded in half diagonally, then fold the ends in and the top flaps down on either side.



CURIOUS GEORGE RIDES A BIKE by Hans Rey

Book includes directions for folding a boat from newspaper. Children enjoy making their own boats following the story.

CRICTOR by Tomi Ungerer

After reading about Madame Bodot's brave boa constrictor, have the children make snakes by by taking a paper plate, coloring it and cutting it into a spiral. Attach a length of yarn to the top and the snake will coil and uncoil as you move the yarn.

FOUR FUR FEET by Margaret Wise Brown

The children will enjoy drawing what they think the animals look like from the feet seen in the book.

HARRY THE DIRTY DOG by Gene Zion

Let the children make a dog puppet by taking a square of paper, folding it diagonally, and forming a triangle. With the 90° angle pointing toward you, fold the 45° angles down to form ears. Add eyes, nose and mouth. A cat puppet can be constructed with one more fold added to the dog puppet. After folding the dogs' ears down, fold them in half up with the points pointing upward. Turn the puppet over and you have a cat's face.

THE FIVE HUNDRED HATS OF BARTHOLOMEW CUBBINS by Theodore Geisel

Add a paper feather to the hats folded for Caps for Sale (above) to make a hat like Bartholomew's.

THE FOURTEENTH DRAGON by James Seidelman

Text and illustrations describe 13 dragons, but the children are invited to create the 14th dragon. Use newsprint and crayons for a small number of children to make individual dragons or for a large group or several storyhour sections, let all contribute on a wall-size dragon mural.

HAROLD AND THE PURPLE CRAYON by Crockett Johnson

Tape white shelf lining paper to the wall and have the children draw their own mural with purple magicmarker.

ROBERT FRANCES WEATHERBY by Munro Leaf, Lippincott, 1935.

A good chalk-talk story to do. After a first time demonstration by the teller, you could have the children use crayons and paper (divided into sections by folding) and draw along with you the next time. (Keep the drawings simple!)

THE CRANE MAIDEN by Miyoko Matsutani. English version by Alvin Tresselt. Parent's Mag. Pr. 1968.

Before telling this story, teach children how to fold a simple (?) Origami bird or crane from white paper, and have each bring his/her own to story time. Let them manipulate wings during first and last parts of story where crane appears; during center section where the young Japanese girl appears, have a large stock puppet prepared to show.

WIM OF THE WIND by Antoine de Vinck

When telling have all the children make wind noises at appropriate times and then make pin wheels from paper squares, plastic straws, straight pins and bits of styrofoam packing material. If the places where the pin goes through are marked with a dot and numbered the younger children will be able to do it easily.

TALE OF A BLACK CAT by Carl Withers

When you have completed the story, you also have completed a large black cat. Tell a second time and let the children draw their own cats to take home.

PETER'S POCKET by Judi Barret

Book provides pattern for making a pocket. Suggest one be made for each child, and following the story each child enccuraged to tell what he or she will put in her pocket.

JENNIE'S HAT by Ezra Jack Keats

Jenny wants a fancy hat and the birds help her by decorating her plain one. You need pictures of a plain hat, lampshade, flower pot, TV antenna and a shiny pan. Add flowers, leaves, colored eggs, paper fan, picture of swans, roses, valentines, bird's nest, wrapping paper, etc. As you read the tale, give each child an item to put on the hat's brim.

WILD DUCKS AND THE GOOSE by Carl Withers

A drawing story based on a folk tale about a man living in a round house near a pond and ending up with a picture of a goose. Children can either draw along or draw at second telling.
The same story is in Wilder's ON THE BANKS OF PLUM CREEK.

OTHER IDEAS AND SOURCES:

TOTEM POLE COLLAGE

Book jackets may be made available to the children following a program on "Boxes" or "Indians" from which they can choose colors and pictures. These various pieces are then pasted by the children on sides of small assorted boxes and stacked to form a totem pole. This works well when there are several sections of storyhour participants and the stacks of boxes can grow and grow. If the totem pole is later placed in the picture book section of the library, the children will enjoy hunting the picture they pasted.

THE I-CAN'T-DRAW BOOK by J. Warshaw

There is a simple alligator and also a pair of birds that can be made by drawing around the fingers of one hand in this book. Swans, ducks and turkeys are easily made by drawing around your hand. Use them with any suitable story.

ED EMBERLEY'S DRAWING BOOK OF ANIMALS and ED EMBERLEY'S GREAT THUMBPRINT DRAWING BOOK

can be used for simple ways to draw animals and add interest to a story.

See also:

"Toby's Surprise" in HOLIDAY STORIES section of this booklet

The HodgePodge Book by Duncan Emrich, p. 56. (Also a Holiday story)

TELL AND DRAW STORIES, MORE TELL AND DRAW STORIES, LOTS MORE TELL AND DRAW STORIES by Margaret Olsen.

## HELP TELL A STORY . . . ON A HOLIDAY

Here's a sample of a holiday story which children can help to tell. The "Frontier Thanksgiving" is a participation story involving both sound and action.

### THE FRONTIER THANKSGIVING

| Characters: | Responses: |
|---|---|
| Settler | Hand on forehead in peering position |
| Gun | Hands in position as though aiming gun |
| Dog | Pant like a dog |
| Turkey | Gobble like a turkey |
| Cabin | Make shape with both hands |
| The Frontier | Hit chest and grab one ear |
| Indian | Forefinger behind head like a feather |
| Thanksgiving | Hands in praying position |

Story:

Early one THANKSGIVING morning... many years ago, on the old FRONTIER... a SETTLER... stood before his lonely CABIN... with his trusty GUN... and Faithful DOG... ready to hunt the TURKEY... he needed for THANKSGIVING dinner and hoping that no INDIANS... would spoil his feast. Whistling to his DOG... the SETTLER... shouldered his GUN... and started down the forest trail. Meantime, an INDIAN... with his GUN... and a DOG... approached down the forest trail from the other direction. Just at that moment a fat TURKEY... flew between them..Off went the GUNS... down fell the TURKEY... in bounded the DOGS... up rushed the INDIAN... and SETTLER. "It's mine," said the SETTLER... "Ugh-him mine," said the INDIAN... "GRRR," snarled the DOGS. And the noise of the argument shook the CABIN... and woke the whole FRONTIER... But the TURKEY... who was only stunned by the blast of the GUNS... took off unsteadily and flew in the open door of the CABIN... where it was promptly captured by the INDIAN... and the SETTLER... and the DOGS. And thus, THANKSGIVING was shared in a lonely CABIN... on the FRONTIER.

Taken with some revision of sounds and story from SMILES, NODS AND PAUSES: ACTIVITIES TO ENRICH CHILDREN'S COMMUNICATION SKILLS' By D.G. Hennings. Citation, 1974.

This activity story may be done by either assigning the various groups a specific sound or action, or by letting all participate in all the sounds and actions.

Other Holiday stories to use include:

"Sleepy Yonder" from DO IT YOURSELF by Bernice Carlson. Abingdon-Cokesbury, 1952.
Before you tell this story, explain that the children are to make the sound effects. As you tell the story pause after each word that requires a sound and let the audience do the sound effects. This is a Christmas story.

"House Where Santa Claus Lives" from PARTY GAME BOOK by M. Mulac. Harper, 1951.
This is an action story which may be shortened to accommodate the attention span of young children.

"Santa and His Christmas Journey" from THE GAME BOOK by M. Mulac. Harper, 1974.
This story is told with sounds similar to a "bear hunt" story. It is a good one to use

to end a Christmas Storyhour. The same story may be altered to use at Easter time.

"Little Bunny" from DO IT YOURSELF by Bernice Carlson. Abingdon-Cokesbury, 1952.
Practice the "City noises" and the "Country Noises" with the children before you begin the story. As you tell the story stop after each of the cue words and let the children make the appropriate sound effect. It is good to have a signal such as raising your hand when you want the group to be quiet.

"Sir Helpo Rides Again" from RECREATION FOR RETARDED TEENAGERS AND YOUNG ADULTS. Abingdon, 1968.
This Halloween story requires both voice and movement participation to supply sound effects at the appropriate pauses in the story.

"All Hallow's Eve on the Clatterville Road" from HANDBOOK OF CO-ED TEEN ACTIVITIES by Edythe DeMarche. Association Press, 1958.
Good for older children. There are ten characters and ten sounds to be made. It is fun to tell this story in a darkened room using sepulchral tones. If the characters are mixed through the crowd, the individual sounds when first heard have a startling effect.

"Queer Company" from USING LITERATURE WITH CHILDREN by Betty Coody. Wm C. Brown, 1973.
This story may be used at Halloween. The children repeat the refrain each time a new part is added to the story.

"A Ghost Story" from RECREATION FOR THE PHYSICALLY HANDICAPPED. Macmillan, 1964.
A Halloween story which should be told slowly and dramatically. Each time a character is mentioned a designated person makes the specific sound.

"The Dark House" from JUBA THIS AND JUBA THAT by Virginia A. Tashjian. Little, Brown, 1969.
The leader chants each line of this poem in a soft, slow, ghostly voice. Children repeat each line in the same way. Then, the last word is a sudden shout.

"Halloween Moaner and Groaner" from PARTY GAME BOOK by M. Mulac. Harper, 1951.
In this story there are two groups needed. One group is designated Moaners and the other Groaners. Whenever the word "moaner" is mentioned in the narrative, the Moaners let out a horrible and ghastly moan and whenever the word "groaner" is mentioned the Groaners try to outdo the Moaners.

"The Witch on a Windy Night" from PLAY ACTIVITIES FOR THE RETARDED CHILD by Bernice Carlson. Abingdon, 1961.
This story in verse may be read or recited as the children join in making the sound of the wind. As the poem progresses they may join in the last line of each verse. At the climax they can all clap their hands and say, "Bang!"

"Toby's Surprise THE AIDE IN EARLY CHILDHOOD EDUCATION by V. Todd. Macmillan, 1973.
In this story each child is given a piece of light-weight orange paper which may be either cut or torn as the story progresses. The storyteller folds his paper in half and cuts as he tells the story. When the story is finished and the paper is unfolded, the result is a jack-o-lantern.

TALE OF A BLACK CAT by Carl Withers. See Arts and Crafts Section of this booklet.

"The Pudding That Broke Up the Preaching" by Ellis Credle from TALL TALES FROM THE HIGH HILLS, Nelson, 1957. Also in THANKSGIVING FEAST AND FESTIVAL compiled by Mildren Corell Luckhardt, Abingdon, 1966, p. 267.

Using a folder to hold written "scripts", pass out to some group members the parts of the children: Hitty, Saphronie, Lucy, Sally Rufus and Husband Lem, and the four preacher men to read out loud when the time comes. Tell the story as Ma Tolliver with the other actors adding their parts. Also have a big paper sack nearby marked SALT where it can be used for dramatic action, too. You may want to have a practice session for readers first.

REALLY EAGER AND THE GLORIOUS WATERMELON CONTEST by Richard Cheney. Dutton, 1970.

This book may be used for Fourth of July as a picture book story. The storyteller should arrange a signal so that all the children can join in on the "Hoorays".

NOTE: RING A RING O'ROSES by the Children's Community Service Department indexes the contents for "Holidays".

For additional copies contact:
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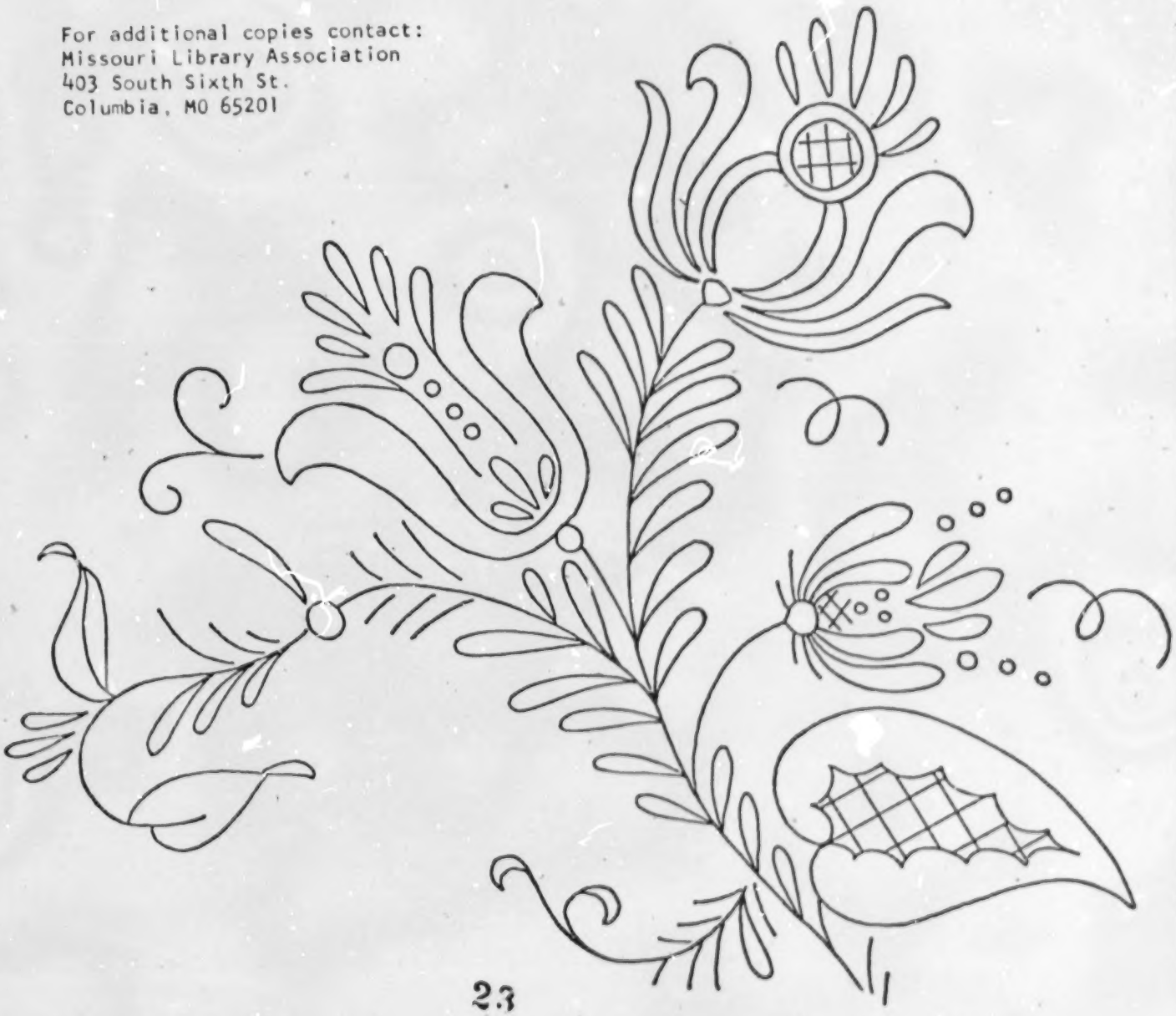

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